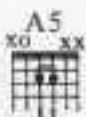

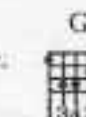
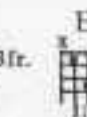
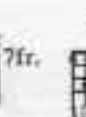
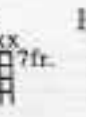
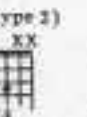



HIT THE LIGHTS

Words and Music by James Hetfield
and Lars Ulrich

Moderate Rock ♩ = 144

Intro E5

Fade in *f*

pick slide

1st, 2nd, 3rd Verses
w/Fill 1 2nd time;
w/Fill 2 3rd time

Rhy.
Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 1

Chords: D5, G, D5, (5)3fr. C, 2fr. B, (6)3fr. G, A5(7), C5, D5, G5

Lyrics: 1. No life till leath - er. — We're gon - na kick some ass — to - night.
2,3. See additional lyrics

Chords: Am7, N.C., A5(7), C5, D5, G5, Am7, N.C.

Chords: D5, G, D5, (5)3fr. C, 2fr. B, (6)3fr. G, A5(7), C5, D5, G5

Lyrics: Got the met - al mad - ness. When our fans start scream - in' it's right. Well al -

Chords: Am7, N.C., E, E5, C5, D5, G5

Lyrics: right, — yeah. — When we start to rock — we

Chords: (6)3fr. G, 2fr. F#, 3fr. G, (5)3fr. C, 2fr. B, (6)3fr. G, A5, C5, G5

Lyrics: nev - er — will stop a - gain. — Hit the —

Chords: A5, C5, G5, A5

Lyrics: lights. Hit the — lights. —

Chords: A5, C5, G5, A5

Chords: A5, C5, G5, A5

Fill 1 (end of Interlude I)

8va

(19)

Fill 2 (end of Interlude II)

H

15 17

H

Hit the lights.

(Drum fill)

Interlude I
w/Rhy. Fig. 1

A5(7) C5 D5 G5 Am7 N.C. A5(7) C5 D5 G5

8va- Full p Full p Full p Full p Full p Full p Full p Full p Full p Full p

Am7 N.C. A5

lights.

(Drum fill)

Interlude II
w/Rhy. Fig. 1

A5(7) C5 D5 G5 Am7 N.C.

8va- Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

A5(7) C5 D5 G5 Am7 N.C.

8va- Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

1/4 loco P.M.

β. A5 C5 G5 A5 G

lights. Hit the lights.

N.C.(A5) C5 N.C.(A5) D5 N.C.(A5) C5

Guitar solo

N.C. Riff A- Play 4 times

Rhy. Fig. 3

B5 D5 B5 E5 (type 2)

*w/Wah

Full P Full P Full P Full P Full P Full P Full P Full P

(end Rhy. Fig. 3)

B5 D5

** = open (bass)
+ = closed (treble)

w/Riff B

N.C.

Full

sl.

w/Rhy. Fig. 3

B5 D5

5

Riff B

w/Riff B
N.C.
8va

w/Rhy. Fig. 3
B5

D5

B5

E5 (type 2)

Full

1/2

1/2

P

Full

P

Full

P

Full

1/2

1/2

P

Full

P

P

17 16

17 16

17 16

17 16

17 16

17 14

16 14

22

22

21 (24) 19

22

22 19

22 19

24

19 22 19

21 19

19 21 19

21 19

21 19

*Vibrate on lower note only.

B5
8va

D5

w/Riff B
N.C.

w/Rhy. Fig. 3
B5

D5

P.M.-----4

vib. w/bar

*TP TP P TP P TP P TP P TP P TP P TP P TP P TP P TP

Full Full 1½ H P

19-21 19 21 19 17 17 19 17 16 17 21

10-21 21 21 (21) 19 14 12

17 14 17 14 12 17 14 12 17 14 12 17 14 12 17 14 12 17 14

p sl.

*Tap with edge of pick throughout.

*Tap with edge of pick throughout.

B5 E5 (type 2) B5 D5 w/Riff B N.C.

Musical score for guitar, showing a melody line and a bass line. The melody line is in treble clef with a key signature of one sharp (F#). It features various chords (B5, E5, D5) and techniques like triplets, slurs, and accents. The bass line is in bass clef and uses fret numbers (17, 14, 12, 0) to indicate fingerings. The score is divided into measures by a vertical line.

w/Riff A
 N.C.
 8va-----

w/Rhy. Fig. 4
 A5^v C5 A5^v D5

Full 1/4 P P P loco H P 1/2

Full 20 1/4 20 P P P H P P 1/2

20 17 17 17 20 17 20 17 17 17 19 17 19 17 17 17 19 17 19 17 19 17 15 17 17

w/Riff A (3 times)
 C5 8va----- N.C.

A5^v sl. P P P sl. P P Full P Full P

15 17 15 17 19 17 17 19 17 19 20 17 16 20 17 20 17 20 17 17 17 20 17 16 17 20 17 19 17 19 17 19 17 20 17

A5^v 8va----- 8:7 Full- Full- rit. Full- Full- Full- Full- Full- Full-

P P P Full- Full- Full- Full- Full- Full- Full- Full-

20 17 20 17 17 17 20 17 17 19 17 17 17 20 19 20 19 20 19 20 19 20 19 19 19

8va----- Full Full Full Full Full Full

Full Full Full Full Full Full

20 19 20 19 20 19 20 19

Additional Lyrics

2. Know our fans are insane.
 We're gonna blow this place away
 With volume higher
 Than anything today. The only way.
 When we start to rock we never, etc.
3. With all out screamin'
 We're gonna rip right through your brain.
 We got the lethal power.
 It's causin' you sweet pain. Oh sweet pain.
 When we start to rock we never, etc.

THE FOUR HORSEMEN

Words and Music by James Hetfield,
Lars Ulrich and Dave Mustaine



Fast Rock ♩ = 204 (♩ = ♩)

Intro Gtrs. I & II

C G5 D5 C5 N.C.(E5) (Gtr. 1 out)

Substitute Riff A 2nd time

Gtr. I

E5 A.H. (8va)

A.H. P P P.M.

C5 G5 D5 C5 (Both gtrs.)

A.H. pitch: G#

N.C.(E5) Rhy. Fig. 1

P.M.

Riff A

3rd time to Coda I Play 1st time only

C5 G5 D5 C5 E5 (end Rhy. Fig. 1) Rhy. Fig. 2 D5

P.M.

E5 C5 D5 E5 G5 E5 C5 G5 D5 C5 (end Rhy. Fig. 2)

P.M.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (2 times)
E5

1. By the last breath the fourth winds blow, — Bet - ter raise your ears. — The

2,3. See additional lyrics

sound of hooves — knock at your door. — Lock up your wife and chil - dren now. — It's

time to wield the blade. — For now you've got some com - pa - ny. —

Chorus
Rhy. Fig. 3
E5(type 2)

Horse - men are draw - ing near - er. — On leath - er steeds, they ride. —

(end Rhy. Fig. 3)

They've come to take — your life. —

w/Rhy. Fig. 3
E5(type 2)

On through the dead — of night — with the Four Horse - men ride. —

B5 C5 B5 G5 w/Rhy. Fig. 1
N.C.(E5)

or choose your fate and die! —

Oh, yeah, yeah! —

2nd time D.S. al Coda I
3rd time to Coda II

Coda I
E5
Gtr. I & II

N.C.(E5)

Play 7 times

3 F5 E5

P.M.

Slower ♩ = 90

E5 Dsus2 Cmaj7 B7sus4 (end Rhy. Fig. 6) Gtr. Play 4 times II

Guitar solo I
w/Rhy. Fig. 6 (Gtr. I only) (7½ times)

E5 Full Full Dsus2 Full Full Cmaj7 8va Full B7sus4 1/4 loco sl. sl.

mf let ring----4 sim.

E5 Dsus2 Cmaj7 B7sus4 E5 Dsus2

H P P H sl. sl. sl. sl.

7 10 7 9 7 10 8 7 10 9 7 7 10 7 P H 12 12 12 12 12 12 12 12

9 11 11 11 11 11 11 11

7 (7) sl.

Cmaj7 Full B7sus4 E5 Dsus2 Cmaj7 8va B7sus4

Full P Full P H H P P sl. sl. sl. sl. sl.

14 (14) 14 11 14 12 12 14 (14) 12 12 12 11 12 11 11 12 14 12 13 13 15 15 17 17 19 19 20 20 (20)

14 P

E5 Dsus2 Cmaj7 B7sus4

8va Gtr. Full Full P P sl. P sl. 3 3 loco P.M.

17 17 15 17 15 14 15 14 12 14 12 sl. 12 10 12 10 8 10 8 9 7 9 7 10 7 10 7 7


8va Gtr. Full Full P P P P loco P P sl.

17 17 15 17 15 14 15 14 12 14 12 10 12 10 8 10 8 7 9 7 5 7 5 5 8 7 6 7 5 7 6 7 (7)

sl.

The first system of musical notation for 'The Wind' consists of a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a tempo marking of 'loco'. It contains a melodic line with eighth and sixteenth notes, including a triplet marked 'Full p' and a pair of notes marked 'H P'. The bass staff contains a corresponding bass line with fingerings indicated by numbers 7, 9, 7, 9, (9), 7, 9, 7, 9, 7, 10, 8, 7, 8, 7, 7, 9, and 7. The system concludes with a double bar line and a repeat sign.

*Gtr. I: Depress bar after pull-off.
Gtr. II: Depress bar on first beat.
**Gtr. I indicated to right of slash in TAB.

D.S. (tempo I) al Coda II


*Can be approximated by steadily lowering pitch of open low E string w/bar.

Play 4 times
FS

Guitar solo II
w/Rhy. Fig. 4 (8 times)
N.C.(E5)

Syn- - -

N.C.(E5)
loco

N.C.(E5) F5 E5 N.C.(E5)

8va-----

15 12 14 12 14 12 15 12 14 12 14 12 15 12 14 12 14 12 15 12 14 12 11 15 19 12 15 12 19 15 12 19 15 12 19 15 12

MOTORBREATH

Words and Music by James Hetfield

Fast Rock ♩ = 180

B5 **G5** 3fr. **D5** 5fr. **F#5** **E5** **C#5** 4fr. **C5** 3fr.

Intro (Drums) 3

A5 **A#5** **B5** **N.C.(G5)**

(A5) **(F#5)** **(G5) (A5) (B5)**

(G5) **(A5)** **(F#5)**

B5 **A5** **B5** **A5** **G5** **F#5** **G5** **F#5** **A5** **G5** **A5** **G5** **F#5** **N.C.(E5)F#5** **A5** (end Rhy. Fig. 1)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (2 times)

B5 **A5** **B5** **A5** **G5** **F#5** **G5** **F#5** **A5** **G5** **A5** **G5** **F#5** **N.C.(E5)F#5** **A5**

1. Liv - ing and dy - ing, laugh-ing and cry - ing. Once you have seen it you'll nev-er be the same.
2,3. See additional lyrics

B5 **A5** **B5** **A5** **G5** **F#5** **G5** **F#5** **A5** **G5** **A5** **G5** **F#5** **N.C.(E5)F#5** **A5**

Life in the fast lane is just how it seems. Hard and it's heav-y, it's dirt - y and mean.

Chorus

B5 A B5 A B5 A B5 A B5 G5 D5 B5 F#5

Mo-tor - breath... It's how I live my life.

I can't take it an-y oth - er way. Mo - tor - breath... The

D5 B5 F#5 G5 E5 F#5 3rd time to Coda

sign of liv - ing fast... It is go-ing to take your breath a - way.

N.C.
Riff A

The musical score for Riff A consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains three measures of music. The first measure has four eighth notes (F#, C#, G#, D#) with a *mf* dynamic and a *P.M.* marking. The second measure has four eighth notes (C#, G#, D#, A) with a *P.M.* marking. The third measure has four eighth notes (A, D, G, C#) with a *P.M.* marking. The bottom staff is a bass clef with a key signature of two sharps. It contains three measures of music. The first measure has four eighth notes (F#, C#, G#, D#) with a *P* marking. The second measure has four eighth notes (C#, G#, D#, A) with a *P* marking. The third measure has four eighth notes (A, D, G, C#) with a *P* marking.

Guitar solo I

Gtr. III C#5

*w/Wah.

G#5 C#5

Full P Full P Full P Full P

12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9

*o = open (bass)
+ = closed (treble)

**Leave Wah on throughout solo.

Full P G#5 P sl. sl. sl. P

Full P P

(end Rhy. Fig. 2)

H P.M. H

H

G#5 C#5 C#5 (5) 4fr. C#5 C#5 D.S.al Coda

Full Full Full Full P Full

P P P sl. sl. Full Full Full Full P Full

Coda B5 C5 Guitar solo II w/Rhy. Fig. 2 (6 times) C#5p G#5 C#5

C#5p P G#5 1/2 C#5

Full P G#5 C#5 Full G#5

Full P H P sl. sl.

Full P H P Full P p sl. sl.

C#5 Full Full Full Full Full Full Full 1/2 Full C#5
 Full Full Full Full Full Full Full 1/2 Full C#5
 G#5 1/2 8va C#5 G#5
 P 1/2 Full Full Full P P P P P P P P P P
 P Full Full Full P P P P P P P P P P
 C#5 8va w/Fill 1 G#5 C#5
 Full H P Full P Full P Full 1 1/2 Full G#5 C#5 G#5
 Full H P Full P Full P Full 1 1/2 Full
 C#5 G#5 C#5 G#5 B5 3 F#5 3 C#5

Fill 1 (Gtr. IV) steady gliss.
 w/Flanger pick slide

Additional Lyrics

2. Don't stop for nothin', it's full speed or nothin'.
 I'm takin' down you know whatever's in my way.
 Getting your kicks as you're shooting the line.
 Sending the shivers up and down my spine. (To Chorus)
3. Those people who tell you not to take chances,
 They are all missing on what life's about.
 You only live once so take hold of the chance.
 Don't end up like others, same song and dance. (To Chorus)

JUMP IN THE FIRE

Moderate Rock ♩ = 176

Words and Music by James Hetfield,
Lars Ulrich and Dave Mustaine

Intro N.C. Gtr. I - Rhy. Fig. 1

P.M.-----4

*Doubled by a 2nd gtr.

N.C.

P.M.-----4

N.C.

P.M.-----4

N.C.

P.M.-----4

N.C.

P.M.-----4

N.C. Rhy. Fig. 2

P.M.-----4

Gtr. II

w/Rhy. Fig. 2

N.C.

Full

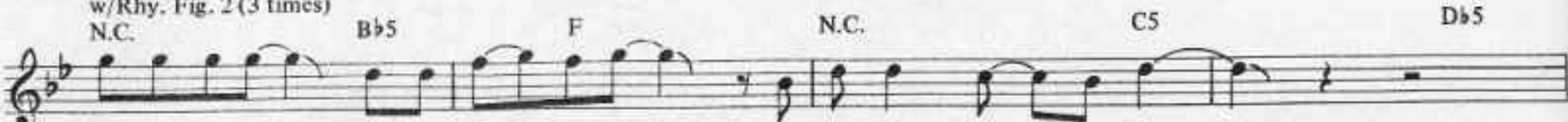
Full

Full

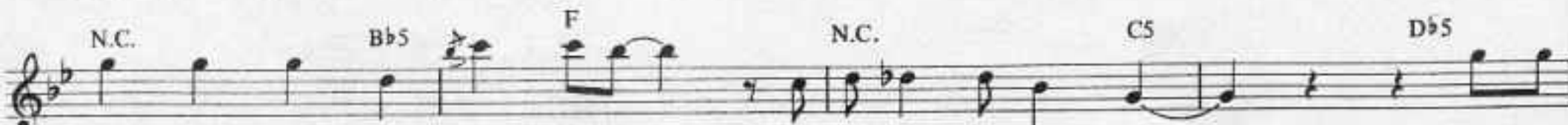
Full

Full

1st Verse
w/Rhy. Fig. 2 (3 times)
N.C.



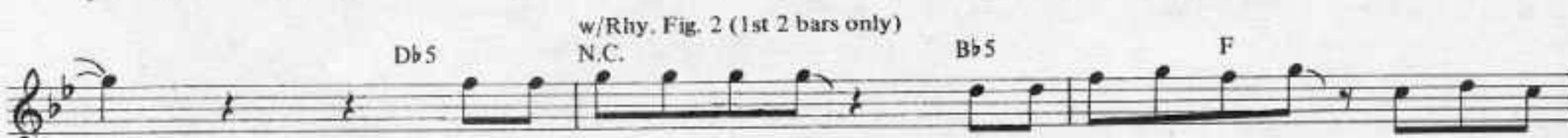
Down in the depths — of my fire — y home, — the sum-mons bell — will chime. —



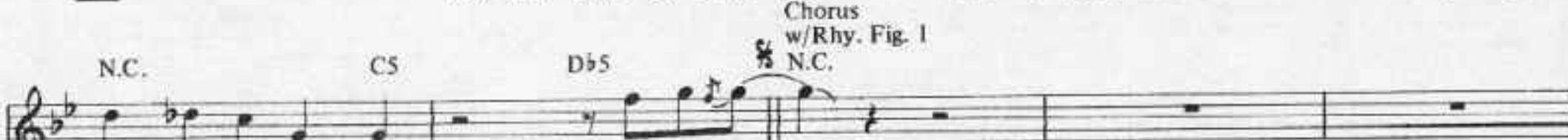
Tempt - ing you and all the earth — to join our sin - ful kind. — There's a



job to be done — and I'm the one, — you peo - ple make me do it. —



Now it's time for your fate and I won't hes - i - tate to pull you



down in - to this pit. So come on! —



Jump in the fire! —

So come on! —
2nd time to Coda I;
3rd time to Coda II



Jump in the fire! —



With Hell in my eyes — and with death in my veins — the end is clos - ing in. —



Feed - ing on the minds of men — and from their souls — with - in. My dis -

N.C. B♭5 F N.C. C5 D♭5

ci - ples all shout _ to search you out _ and they al - ways shall o - bey. _ Fol - low

w/Rhy. Fig. 2 (1st 2 bars only)
N.C. B♭5

w/Rhy. Fig. 2A
N.C. C5

D.S. al Coda
D♭5

me now, my child, _ not the meek or the mild, _ but do just as I say. So come on! _

Coda I

Interlude

C5 B♭5 F5 A♭5 B♭5 G5

Rhy. Fig. 3

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (2 times)
F5 G5 B♭5

Gtr. II

A♭5 B♭5

G5 F5 G5 B♭5

A♭5 B♭5 G5 F5 G5

Guitar solo
w/Rhy. Fig. 3 (4 times)

A♭5 B♭5 G5 F5 G5

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes, often beamed together. Above the staff, there are performance markings: '>P' (accent, piano) and '>H' (accent, half note). The second system consists of a bass clef staff, which appears to be a simplified or alternative version of the melody, using only whole and half notes. Above this staff, there are performance markings: 'P' (piano), '>H' (accent, half note), and 'Full' (full note). The score is divided into measures by vertical bar lines. The overall style is that of a traditional folk song or a simple musical exercise.

The musical score consists of two systems. The first system has a treble clef staff with notes and rests, and a bass clef staff with fingerings. Above the treble staff are dynamic markings: *p*, *Full*, *Full*, *p*, *p*, *p*, *p*, *p*, *p*, *Full*, *p*. Above the bass staff are dynamic markings: *p*, *Full*, *Full*, *p*, *p*, *p*, *p*, *p*, *p*, *Full*, *p*. The second system continues the melody and accompaniment with similar notation and dynamics.

[illegible][illegible]

WHIPLASH

Words and Music by James Hetfield
and Lars Ulrich

E5 7fr. A5 7fr. A \flat 5 6fr. G5 5fr. D5 5fr. D \flat 5 4fr. C5 3fr. A5(type 2) 3fr. A \flat 5IV 4fr. G5III 3fr. B5 13 E5(type 2) 1 F \sharp 5 13

Moderate Rock $\text{♩} = 168$

Slower $\text{♩} = 160$

Intro Gtrs. I & II $\text{♩} = 168$ **f** E5 3 E5 *Play 3 times* E5 3 E5 Gtr. II E5 Gtr. I *let fade*

Gtrs. I & II

Gtrs. I & II

N.C.(E5)
(Gtr. II out)
Gtr. I *mf* P.M. *Play 3 times* A5 A \flat 5 N.C.(E5) *p* P.M. *Play 4 times*

Gtr. II *f* A5 A \flat 5 G5 E5 *Rhy. Fig. 1 (Gtr. I & II)* A5 A \flat 5 G5 (end Rhy. Fig. 1) *P.M.*

N.C.(E5)
Rhy. Fig. 2 (Gtrs. I & II)

Play 4 times
G5
(end Rhy. Fig. 2)

1st, 2nd, 3rd, 4th Verses
w/Rhy. Fig. 2 (4 times)
w/Fill 1 (4th time only)
N.C.(E5)

G5 N.C.(E5)

1. Late at night, all sys-tems go, you've come to see the show. We do our best, you're the rest, you
2.3.4. See additional lyrics

G5 N.C.(E5)

G5

make it real you know. There's a feel-ing deep in-side that drives you fuck-in' mad. A

Chorus
w/Rhy. Fig. 3 (3 times)

N.C.(E5)

G5

C5

B5

A5

feel-ing of a ham-mer-head, you need it oh so bad. A

F#5

N.C.(E5)

C5

B5

A5

F#5

N.C.(E5)

dren-a-line starts to flow. You're thrash-ing all a-round.

3rd time to Coda I;
4th time to Coda II

C5

B5

A5

F#5

N.C.(E5)

(Gtrs. out)

Act-ing like a ma-ni-ac...

Whip-lash!

1.2.3.

4.

w/Rhy. Fig. 1 (4 times)
E5

A5 A#5

G5

1st time, D.S.;
2nd time, D.S. al Coda I

A5 A#5

G5

Fill 1 (end of Guitar solo)

8va, Full

Full

22

Rhy. Fig. 3 (Gtrs. I & II)

C5

B5

A5

F#5

N.C.(E5)

H P.M.

H

Coda I

(Drums)

2

D5

D \flat 5

C5

A5(17 \flat 2)A \flat 5^{IV}G5^{III}Interlude
N.C.(Em7)

Play 4 times

Guitar solo
w/Rhy. Fig. 4 (8 times)
N.C.(Em7)

(4th time:) Here we go!

Gtr. III

8va-

Rhy. Fig. 4 (Gtrs. I&II)

(end Rhy. Fig. 4)

P.M.-----

P.M.-----

8va-

loco

Full

Full

Full

Full

A.H.
(15ma)

Full

Full

A.H.

Full

Full

A.H. pitches: E

E

E5

A5 A♭5 G5

8va-----

E5

8va-----

A5 A♭5 G5

D.S. al Coda II

Full Full

Coda II C5

B5 A5 (type 2)

E5 (type 2) F#5 E5 (type 2) F#5 E5 (type 2)

Play 3 times

E5 (type 2) F#5 E5 (type 2) F#5 E5 (type 2)

E5 (type 2) F#5 E5 (type 2) F#5

Wo oh!

Additional Lyrics

2. Bang your head against the stage like you never did before.
Make it ring, make it bleed, make it really sore.
In a frenzied madness with your leather and your spikes,
Heads are bobbing around, it's hot as hell tonight. *(To Chorus)*
3. Here on stage the Marshall noise is piercing through your ears.
It kicks your ass, kicks your face, exploding feeling nears.
Now's the time to let it rip, to let it fuckin' loose.
We're gathered here to maim and kill 'cause this is what we choose. *(To Chorus)*
4. Show is through, the metal's gone, it's time to hit the road.
Another town, another gig, again we will explode.
Hotel rooms and motorways, life out here is raw.
But we'll never stop, we'll never quit 'cause we're Metallica. *(To Chorus)*

PHANTOM LORD

Words and Music by James Hetfield,
Lars Ulrich and Dave Mustaine

B5 A5 C5 G5 E5 F#5 D5 E5VII A5VII G5V F#5IV E5(type 2)

Moderate Rock ♩ = 108

Intro N.C. Synth. arr. for gtr. A5 Gtrs. I&II

p *f*

A5

B5 Gtr. I Gtr. II w/Fill 2 (2nd time only)

mf *p* *p*

w/Fill 1 (1st time only) D5 E5 Rhy. Fig. 1 G5 A5 D5 E5 D5 (end Rhy. Fig. 1)

p *p* *f* *p* *p*

w/Rhy. Fig. 1 D5 E5 G5 A5 D5 E5 1st, 2nd, 3rd Verses

*Play 4 times Rhy. A5 Fig. 2 D5

*On D.S. play 2 times, 1. Sound is rip - ping through your ears. The 2.3. See additional lyrics

(end Rhy. Fig. 2) C5 B5 G5 w/Rhy. Fig. 1 (2 times) D5 E5 G5 A5 D5 E5 D5 E5 G5 A5

deaf - 'ning sound of met-al nears...

Fill 1 (Gtr. I) Fdbk.

pick slide

Fill 2 Gtr. III (Gtr. III out) Gtr. I

pick slide

D5 E5 D5 w/Rhy. Fig. 2 C5 B5 G5
 Your bod - y's wait - ing for his whips... The taste of leath - er on your lips.

w/Rhy. Fig. 1 (2 times)
 D5 E5 G5 A5 D5 E5 D5 E5 G5 A5 D5 E5 D5

Chorus
 N.C. A5 G5 A5 F#5 G5 N.C. A5 G5 A5 F#5 G5 N.C. A5 G5 A5 F#5 G5
 Hear the cry of war. Loud - er than be - fore. With his sword in hand

Rhy. Fig. 3
 P.M. P.M. P.M.

N.C. A5 G5 F#5 G5 F#5 w/Rhy. Fig. 3 N.C. A5 G5 A5 F#5 G5 N.C. A5 G5 A5 F#5 G5
 to con - trol the land. Crush - ing met - al strikes on this fright - 'ning night.

(end Rhy. Fig. 3)
 P.M.

2nd time to Coda I;
 3rd time to Coda II
 N.C. A5 G5 A5 F#5 G5 N.C. A5 G5 F#5 G5 F#5 Gtrs. I&II E5 D.S. al Coda I

Fall on - to your knees for the Phan - tom Lord.

Gtr. III

12 10 9 12 10 9 12 10 9 12 10 9 12 10 9

*Gtr. I only.

*Tap w/edge of pick throughout.
 ⑧ open

E C5 B5 C5 F#5 G5 E C5 B5 C5 F#5 G5

8va-----

⑧ open E A5 C5 B5 G5 E

Full p > P Full p > P Full p

12-12 12-12 15-12 15-12 12-12 15-12 14-12 12-14 (14) Full sl.

15 15 15-12 15-12 14 12-15-12 17-12 14 12-15-12 17-12 14 12-15-12

E5

w/Rhy. Fig. 1 (2 times) D5 E5 G5 A5

*w/Wah

Full P Full P Full P Full P Full P Full P Full P

17-12 12-15-12 17-12 12-15-12 17-12 12-15-12 15-12 12-15-12 15-12 12-15-12 14-12 14 12-12 14-12 14-12 12-14 12 14 12-10 12-10 12 (12) sl.

*o = open (bass)
+ = closed (treble)

D5 E5 D5 E5 G5 A5 D5 E5 D.S. al Coda II D5

Coda II w/Rhy. Fig. 3 Play 3 times

N.C. A5 G5 A5 F#5 G5 N.C. A5 G5 F#5 G5 F#5 E5 B5

7 8

3. The

Free time E5^{VII} (trem. strum.) rit.

knees — and bow to the Phan-tom Lord!

In time ♩ = 138

⑧ open ⑧ open ⑧ open ⑧ open

E A5^{VII} E G5^V E F#5^{IV} E G5^V F#5^{IV} E5 (type 2)

P.M. P.M. P.M. P.M.

*w/Fdbk.

*Feedback pitches: Gtr. I : E
Gtr. II : G#

Additional Lyrics

2. Victims falling under chains,
You hear them crying dying pains.
Fists of terror breaking through,
Now there's nothing you can do. (To Chorus)
3. The leathered armies have prevailed,
The Phantom Lord has never failed.
Smoke is lifting from the ground,
The rising volume metal sound. (To Chorus)

Words and Music by James Hetfield
and Lars Ulrich

C5 3fr.
 A5 5fr.
 A#5 6fr.
 B5 7fr.
 A5 (type 2)
 D5 7fr.
 B5IV
 C5V 5fr.
 E5
 D5 (type 2) 5fr.

Fast Rock ♩ = 188

[illegible]

E5 F#5 E6 E5 F#5 E6 B5 8va- E5 F#5 E6

A.H. (15ma) Full sl.

5 2 2 5 2 5 2 4 2 4 2 4 (4) 2 14 14 17 14 14 17 14 14 14 17 14 19 14

A.H. pitches: G# D# E E D#

E5 F#5 E6 A5 E5 F#5 E6 E5 F#5 E6 B5

8va- Full loco Full 1 1/2 Full Full P

17 14 14 14 17 14 19 14 17 14 17 14 14 14 17 14 17 14 16 14 16 14 16 16 16 16 16 (16) 14

E5 F#5 Full E6 E5 F#5 8va- 1/2 Full 1/2 loco E6 E5 F#5 E6 B5

Full 1/2 Full 1/2 P P P P P P

17 (17) 17 14 17 17 17 17 14 17 14 14 16 16 14 16 14 16 14 16 14 16 14 16 14 17

w/Rhy. Fig. 1 E5 F#5 E6 E5 F#5 E6 A5 E5 F#5 E6 E5 F#5 E6 B5

sl. (Play 1st time only)

14 (14) sl.

N.C.(E5) Gtr. II Rhy. Fig. 2 (Gtr. I) C5 N.C.(E5) A5 A#5 B5 (end Rhy. Fig. 2)

mf P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

0 0 5 7 0 0 5 7 0 0 5 7 0 0 5 7 0 0 5 7 7 8 9 7 8 9 7

H H H H H H H H

*Pick scrapes. While left hand mutes strings, edge of pick is used to scrape up and down approximately over middle pickup.

Guitar solo II
w/Rhy. Fig. 4 (4 times)

[illegible]

N.C. P C5 N.C. 1½ D5

N.C. P E5 N.C. P D5

N.C. 8va C5 N.C. D5

w/Rhy. Fig. 4 N.C. 8va 1½ steady gliss. sl. E5 N.C. D5 N.C. C5 N.C. D5

(Play 1st time only)

Slower ♩ = 152 Straight eighths feel N.C. Gtrs. I & II N.C. Gtr. I Gtr. II D5 A5

D.S. (Tempo I) al Coda II

Coda II N.C. (Gtrs. out)

At - tack!

Double time feel

Gtrs. I & II Rhy. Fig. 5

A5 (type 2) A ^{5 open} P.M.

D5 A ^{5 open} P.M.

B5^{IV} A ^{5 open} P.M.

C5^V A ^{5 open} P.M.

B5^{IV} C5^V B5^{IV} *Play 4 times (end Rhy. Fig. 5)*

Bridge

A5 C5 A5 D5 C5

Bul - lets are fly - ing. Peo - ple are dy - ing.
war ma - chines go - ing. Blood starts to flow - ing.

Rhy. Fig. 6 (Gtrs. I & II)

P.M. P.M. P.M. P.M.

A5 C5 A5 B5 C5 B5

Mad - ness sur - round - ing. All to hell's break - ing loose.
No mer - cy giv - en to an - y - one here. The

(end Rhy. Fig. 6)

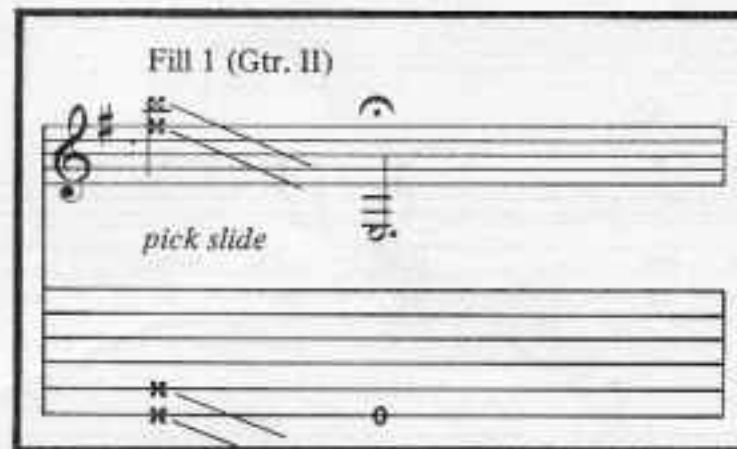
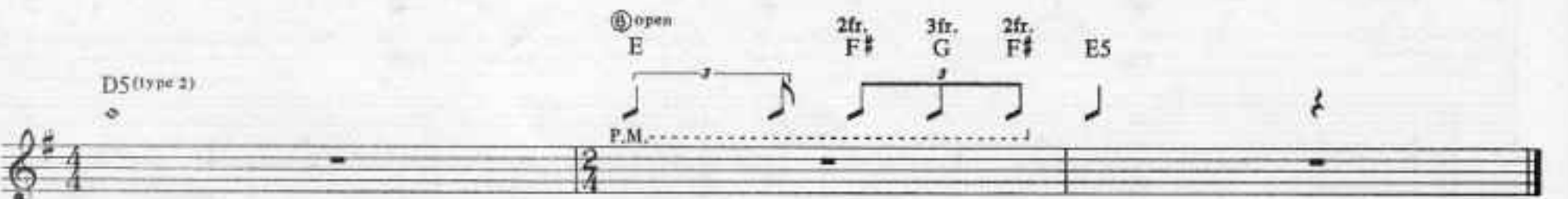
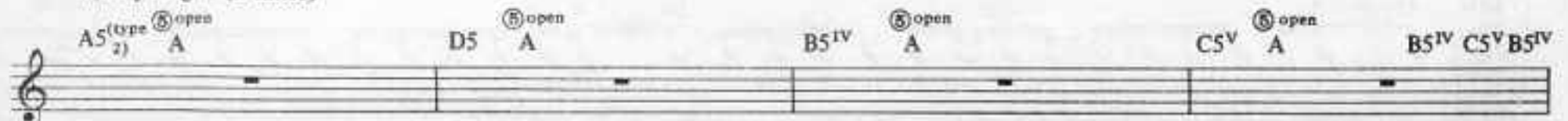
P.M. P.M. P.M.

w/Rhy. Fig. 6

A5 C5 A5 D5 C5 A5 C5 A5 B5 C5 B5

Sol - diers are hound - ing. Bod - ies are mount - ing. Can - nons are shout - ing to take their a - buse...
fu - ri - ous fight - ing. Swords are like light - 'ning. It all be - comes fright - 'ning. You know death is near...

w/Rhy. Fig. 5 (2 times)

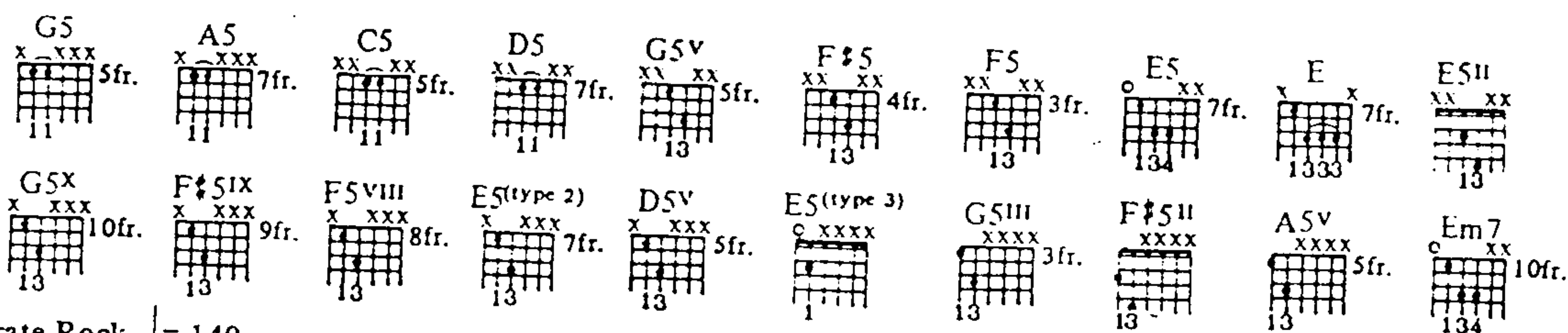


Additional Lyrics

2. Blood feeds the war machine
As it eats a way across the land.
We don't need to feel the sorrow.
No remorse is the one command. (To Pre-chorus)
3. Only the strong survive.
No will to save the weaker race.
We're ready to kill all comers.
Like a loaded gun right at your face. (To Pre-chorus)

SEEK & DESTROY

Words and Music by James Hetfield
and Lars Ulrich



Moderate Rock ♩ = 140

Intro
Gtrs. I & II N.C.
Riff A

mf P.M.-----4 H P.M. P.M.-----4 P.M. Play 8 times (end Riff A) N.C. Riff B-----1 *sl.*

H P.M.-----4 *sl.*

(Gtr. II out) N.C.(E5)
Gtr. I Rhy. Fig. 1

G5 A5 G5 A5 N.C.(E5) (end Rhy. Fig. 1) N.C.(E5) G5 A5 G5 A5 N.C.(E5) Double w/Gtr. II-----1 Gtrs. I & II

P.M.-----4 P.M.-----4 P.M.-----4

w/Rhy. Fig. 1 (Gtrs. I & II)
G5 A5 G5 A5 N.C.(E5)

w/Rhy. Fig. 1
N.C.(E5) G5 A5 G5 A5 N.C.(E5) Play 4 times

Al - right.
(1st time only)

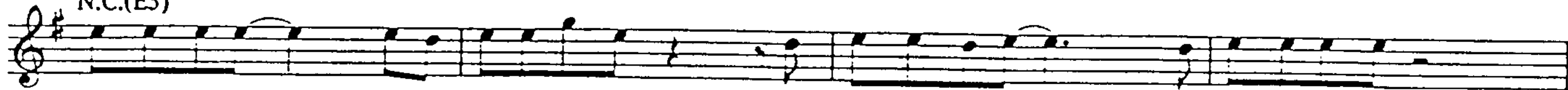
N.C.(E5)
Riff C

Play 4 times
(end Riff C)

1st, 2nd, 3rd Verses

w/Riff C (4 times)

N.C.(E5)



1. Scan-ning the scene_ in the cit - y to - night. We're look - ing for you_ to start up a fight.
2.3. See additional lyrics



There's an e - vil feel - ing in our_ brains_ but it's noth - ing new. You know it drives us in - sane._

Pre-chorus

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

Rhy.
Fig. 2

C5 A

C5 D5 C5

A C5 D5 C5

A C5 D5 C5

1.
w/Fill 1
N.C.



Run-ning. On our way. Hid - ing. You will pay. Dy - ing one thou - sand deaths.

2.

w/Riff B (2 times)
N.C.

Chorus
Rhy. G5^v
Fig. 3

F#5

F5



Search - ing. Seek and de -

1.
⑥ open
E

(end Rhy. Fig. 3)

2.

w/Rhy. Fig. 3 (last 2 bars only)

⑥ open
E



stroy.

stroy.

3.

w/Rhy. Fig. 3 (last 2 bars only)

⑥ open
E

2nd time to Coda I;
3rd time to Coda II

4.

w/Rhy. Fig. 1

G5 A5 G5 A5 N.C.(E5)



stroy.

stroy.

w/Rhy. Fig. 1

N.C.(E5) G5 A5 G5 A5

D.S. al Coda I

Play 3 times

Coda I

w/Rhy. Fig. 3(1st 2 bars only)

G5

F#5

F5

E5

Faster ♩ = 208

E

(Drums)

(3rd time:) 2. There is

Search-ing. Seek and de - stroy._



N.C.(A5)

C5 N.C.(A5)

B5 N.C.(A5)

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The lyrics "The Rose Tree" are written below the staff. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The lyrics "The Rose Tree" are written below the staff.

Guitar solo
w/Rhy. Fig. 3 (3 times)

N.C.

Play 4 times

G3
Gtr. III

F45

F5

N.C. Play 4 times Gtr. III F#5 F5

P.M.:-----|

3 2 0 3 2 0 3 0

sl. 12 15 12

N.C.(E5)

Full

G5

The musical score for 'N. CALES' consists of two staves. The top staff is in treble clef and contains a melody with various articulations: 'P' (piano) above several notes, 'Full' above a note, 'G5' above a wavy line, and 'sl.' (slide) above a final note. The bottom staff is in bass clef and contains a bass line with articulations: 'P' above several notes, 'Full' above a note, and 'sl.' above a final note. The score is divided into measures by vertical bar lines.

F45

F5

N.C.(E5)

Full

F#5 F5 N.C.(E5)

P P P Full P

P P Full P

7 7 10 7 10 7 10 7 9

7 9 7 9 (9) 7 9 (9)

G5

F#5

F5

N.C.(E5)

8 va- -
Full

Full

$$\frac{1}{2}$$
[illegible]

Rhy. Fill 1

Rhy. Fill 1

P.M. --- 4 P.M. --- 4 P.M.

F#5 N.C.(E5) Gtr. N.C. III steady gliss. Gtrs. I&II

Tempo I w/Riff A N.C. Play 8 times w/Riff B N.C. w/Rhy.Fig. 1 N.C.(E5) G5 A5 G5 A5 N.C.(E5) D.S. al Coda. Play 4 times

Coda II

Search-ing Seek and de - stroy, ha ha ha ha. Substitute Rhy. Fill 2 (last time only) Play 4 time

Substitute Rhy. Fill 3 (last time only) Play 8 times

ha ha ha ha. Substitute Rhy. Fill 2 (last time only) Play 4 time

Substitute Rhy. Fill 3 (last time only) Play 8 times

Substitute Rhy. Fill 3 (last time only) Play 8 times

Rhy. Fill 2
E5

Rhy. Fill 2
E5

Rhy. Fill 3
F#5 N.C.(E5) A5 G5 N.C.(E5)

Rhy. Fill 3
F#5 N.C.(E5) A5 G5 N.C.(E5)

Additional Lyrics

- There is no escape and that's for sure.
This is the end we won't take anymore.
Say goodbye to the world you live in.
You've always been taking, but now you're giving. (To Pre-chorus)
- Our brains are on fire with the feeling to kill.
And it won't go away until our dreams are fulfilled,
There is only one thing on our minds.
Don't try running away 'cause you're the one we will find. (To Pre-chorus)

Words and Music by James Hetfield,
Lars Ulrich and Dave Mustaine

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w/Rhy. Fig. 2 (Gtrs. I & II)
N.C.

E♭5 B♭5 C5 G5 A5 B♭5

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (4 times)
N.C.

E♭5 B♭5 C5 G5 A5 B♭5

1. Thun-der and light-ning. The gods take re-venge. Sense-less de-struc-tion.
2. See additional lyrics

N.C.

E♭5 B♭5 C5 G5 A5 B♭5

Vic-tims of fu-ry are cow-ard-ly now. Run-ning for safe-ty.

N.C.

E♭5 B♭5 C5 G5 A5 B♭5

Stab-bing the har-lot to pay for her sins. Leav-ing the vir-gin.

N.C.

E♭5 B♭5 C5 G5 A5 B♭5

Su-i-cide run-ning as if it were free. Rip-ping and tear-ing.

Pre-chorus
D5 C5 B5 A5 (type 2) D5 C5 B5 C5

Oh! Through the mist and the mad-ness. We're try-ing to get the mes-sage to

Chorus
Rhy. Fig. 3 (5) open A C5 D5 (5) open A E♭5 D5 (5) open A C5 D5 (5) open A E♭5 D5 C5 (5) open A (end Rhy. Fig. 3) E♭5 D5 C5

you. Met-al mi-

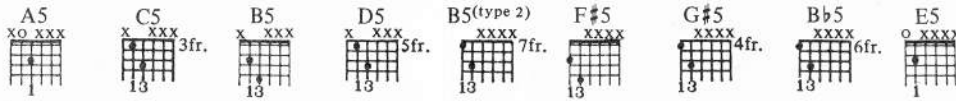
w/Rhy. Fig. 3 (3 times) (3rd time 1st 3 bars only)
(5) open A C5 D5 (5) open A E♭5 D5 A C5 D5 A E♭5 D5 C5

li-tia! Met-al mi-

64

BLITZKRIEG

Words and Music by Ian Jones,
Brian Smith and James Siroto



Fast Rock ♩ = 192

Intro

D5 Gtrs. I & II ----- E5 Gtr. I

Rhy. Fig. 1

D5 E5

D5 E5

B5 C5

A5

D5 (end Rhy. Fig. 1)

f

sl.

P.M. --- 4

P.M.

P.M. --- 4

P.M.

P.M. --- 4

P.M.

P.M. --- 4

P.M.

P.M. --- 4

1.-4.

5. (6) open E 12fr. E

P.M. --- 4

sl.

w/Rhy. Fig. 1 (Gtrs. I & II) (5 times) (last time 1st 3 bars only)

D5 E5

D5 E5

D5 E5

B5 C5

A5

D5

N.C.(E5)

Play 3 times

N.C.(E5)

C5 B5

P.M. --- 4

sl.

P.M. --- 4

sl.

0 0 2 0 0 3 0 0 2 0 0 3 0 0 2 0 0 3 0 0 2 0 0 3 0 0

sl.

sl.

1st, 2nd Verses

N.C.(E5)

C5 B5

1. Let us have peace, let us have life. Let us es - cape the cru - el night.

2. Save us from fate, save us from hate. Save our - selves be - fore it's too late.

Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M. --- 4

sl.

P.M. --- 4

sl.

0 0 2 0 0 3 0 0 2 0 0 3 0 0 2 0 0 3 0 0 2 0 0 3 0 0

sl.

sl.

Let us have time, let — the sun shine. — Let us be - ware_ the dead - ly sign. —
Come to our need, hear our plea. — Save our - selves_ be - fore_ the earth bleeds. —
Pre-chorus ⑤3fr. (end Rhy. Fig. 3)
A5 C5 B5 C5 C5 B5 C5 A5 C5 B5 C5

Ar - ma - ged-don's near._
The time_ is near._

A5 C5 B5 C5 C B5 C5 B5 A5 C5 B5 C5 C B5 C5 D5

In - fer - no com - ing. }
Al - i - ens com - ing. }

Can we sur - vive the blitz -

w/Rhy. Fig. 1 (3 times)

krieg? _____

2nd time to Coda

(Sing 1st time only:) The blitz - krieg. _____

(Sing 2nd time only:) Ha ha.

w/Rhy. Fig. 1 (1st 3 bars only)

⑥(open) *D.S. al Coda*

The blitz - krieg. _____

Guitar solo

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 (7 times)

Rhy.
Coda Fig. 4

P.M.-----

Gtr. III

F

Full Full Full H P 3 3 P P

2 2 4 2 5 2 4 2 5 3 2 4 2 3 2 4 2 4 2

P

Rhy. Fig. 5 G#5 (end Rhy. Fig. 5) w/Rhy. Fig. 5 (7 times)

P.M. P P P P P P P P

3 3 3 3 3 3 3 3

7 4 7 4 7 4 7 4 6 4 6 4 6 4 6 4 6 4

P P P P P P P P

3 3 sl. H P sl. sl.

6 4 7 4 7 4 7 4 6 4 6 6 6 6 7 7 7 9 9 9 7 7 7 9

P sl. H P

Full sl. P H Full sl.

9 9 9 9 11 11 11 11 13 13 13 13 11 11 13 13 13 13 14 14 14 14 16 16 16 16 14 14 16 16 16 16 18 18 16 19 16 16

sl. * P H Full sl.

*Two gtrs. arr. for one (this bar only).

Rhy. Fig. 6 Bb5 (end Rhy. Fig. 6) w/Rhy. Fig. 6 (6 times)

P.M. Full P Full sweep pick

6 6 4 6 4 5 (5) 6 8 6 8 6 7 (7) 8 8 6 8 6 8 (8) 9 6 6 6 14 13

Full P

*Two gtrs. arr. for one (next 2 bars only).

E5 E6 E5 E6 E5 C5 C6 Csus4 C Csus4 C

P.M. P.M. P.M.----4 P.M. P.M. P.M. P.M.----4 P.M. P.M.----4

*Two gtrs. arr. for one.

A5 Asus4 A N.C.

P.M. P.M.----4 P.M. P.M.----4 P.M.-----4

N.C.(E5)

P.M.-----4

Free time E5

N.C. 8va-----4

Gtr.* T T T T T T T T loco

P.M.-----4

*T T T T T T T T

19 19 19 19 24 24 24 24 19

*While damping strings w/L.H., tap w/edge of pick at frets indicated.

In time ♩ = 240

N.C. N.C. N.C.

Free time

Gtr. (Two gtrs.)
Gtr. II
Gtr. I

dim.

Harm.---

In time ♩ = 160

Harm.---

(Gtr. I out)

let ring

let ring

N.C.(E5) G5 A5 Bb5 A5

Play 8 times

(8th time:) 1. My

Rhy. Fig. 1 (Gtrs. I & II)

(end Rhy. Fig. 1)

P.M.---

1st, 2nd Verses
w/Rhy. Fig. 1 (8 times)
N.C.(E5) G5 A5 Bb5 A5 N.C.(E5) G5 A5

moth - er was a witch,
watched my moth - er die, _____

I she was burned a - live.
lost my head. _____

Bb5 A5 N.C.(E5) G5 A5 Bb5 A5

Thank - less lit - tle bitch
Re - venge now I sought for the to

tears I cried. Take her down now,
break with my bread. Tak - in' no chan - ces,

don't want to see her face. All
you come with me.

blis - tered and burnt, can't hide my dis - grace.
I'll split you to the bone, help set you free. (end Rhy. Fig. 2)

Pre-chorus
Rhy. Fig. 2 P.M. D5 B ⑥7fr. E5(type 2) B ⑥7fr. F5(type 2) E5(type 2)

Twen - ty - sev - en, ev' - ry one was nice.

w/Rhy. Fig. 2 (3 times)
⑥7fr. B D5 ⑥7fr. B E5(type 2) B ⑥7fr. F5(type 2) E5(type 2) B ⑥7fr. D5 ⑥7fr. B E5(type 2)

Got - ta see 'em, make 'em pay their price. See their bod - ies out on

the ice. Take my time.

Chorus I
w/Rhy. Fig. 1 (5 times)
N.C.(E5) G5 A5 B♭5 A5 N.C.(E5) G5 A5 B♭5 A5

Am I e - vil? Yes, I am.

N.C.(E5) G5 A5 B♭5 A5 N.C.(E5) G5 A5 B♭5 A5 N.C.(E5) G5 A5

Am I e - vil? I am man. Yes, I am.

1.
B♭5 A5 N.C.(E5) G5 A5 B♭5 A5 B♭5 A5 B♭5 A5

2. As I Yes, I am.

w/Rhy. Fig. 1 (end Rhy. Fig. 3) N.C.(E5) G5 A5 B♭5 A5 w/Rhy. Fig. 3 E5(type 2) D5 C5

Oh! Gtr. II substitute Rhy. Fill 1 (2nd & 3rd times only) Play 3 times

Gtr. III w/Rhy. Fig. 3
E5 (type 2) D5 C5 (C5) (Gtr. III out)

Faster $\text{♩} = 192$ ($\text{♩} = \text{♩}^3$)
A5 Rhy. Fig. 4 (Gtrs. I&II) G5 D5 A5 C5 G5

(end Rhy. Fig. 4)
A5 G5 D5 A5 C5

Bridge
Rhy. Fig. 5 (8) open E D5 (8) open E D5 (end Rhy. Fig. 5)
1. On with the ac - tion now, I'll strip your pride.
2.3. See additional lyrics

w/Rhy. Fig. 5 (3 times) (8) open E D5 (8) open E D5
I'll spread your blood a - round, I'll see you ride.

(8) open E D5 (8) open E D5
Your face is scarred with steel, wounds deep and neat.

(8) open E D5 (8) open E D5
Like a dou - ble doz - en be - fore ya, smells so sweet.

Chorus II
w/Rhy. Fig. 4 (1st 7 bars only)
A5

G5 D5 A5 C5 G5 A5

Am I e - vil? Yes, I am. Am I e -

Guitar solo (end Rhy. Fig. 6) w/Rhy. Fig. 6 (11 times)

vil? I am man. Go!

5 (open) 3rd time to Coda

A5 A C5 G5 E5 (type 2) G5 A5^v

P.M.-----

Rhy. Fig. 6

B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr.

P.M.----- Full P P Full H P H P

Gtr. III

Full P Full H P H P

3 3 3 3 3 3 3 3

Full P Full H P H P

7 10 7 10 10 8 11 12 11 12 11 11 12 14 11 12 11 12 11

9 10 7 10 10 9 11 12

B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr.

sl. sl. P P P P Full P H P

3 3 3 3 3 3 3 3

sl. sl. P P P P Full P H P

10 (10) 10 7 10 7 10 7 10 7 10 7 9 9 7 9 7 7 7 9 10 7 9 7 9 7 7 7 9

B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr. B5 B 5 2fr.

1/2 Full P H P Full P H P Full P H P sl.

3 3 3 3 3 3 3 3

1/2 Full P H P Full P H P Full P H P sl.

9 7 (7) 9 7 9 10 7 9 7 9 7 9 7 7 7 9 10 7 9 7 9 7 9 7 7 7 9

5 (open) (end Rhy. Fig. 7) w/Rhy. Fig. 7 (3 times)

B5 B 5 2fr. B5 B 5 2fr. Rhy. Fig. 7 P.M.----- loco

Sva----- Full P P P P P P P P

Full P P P P P P P P

3 3 3 3 3 3 3 3

Full P P P P P P P P

19 20 22 22 15 12 14 12 12 15 12 14 12 12 15 12 14 12 12 15 14 12 15 15

w/Rhy. Fig. 6 (10 times)

[illegible]

⑤ open A5 A A5 A ⑤ open F5 F F5 F Bb5 (type 2) Bb Bb5 Bb ⑤ 1fr. ⑤ 1fr.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P

3 3 3 3 3 3 3 3 3 3 3 3 3 3

T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P T P P

12 8 5 12 8 5 12 8 5 12 8 5 13 8 5 13 8 5 13 8 5 13 8 5 13 9 6 13 9 6 13 9 6 13 9 6

Gb5 Gb ^{⑥2fr.} Gb5 Gb ^{⑥2fr.} w/Rhy. Fig. 6 (10 times) B5 B ^{⑤2fr.} B5 B ^{⑤2fr.} B5 B ^{⑤2fr.} B5 B ^{⑤2fr.}

The musical score consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a repeat sign and contains ten measures of music, each marked with a '3' below the staff, indicating triplets. The notes are primarily eighth and sixteenth notes, often beamed together. Above the first four measures are chords Gb5 and Gb, with a 'P.M.' (pedal point) instruction and a dashed line. Above the next four measures are chords B5 and B, with a 'P.M.' instruction and a dashed line. Above the final two measures are chords B5 and B. The bottom staff is a multi-measure rest for 14 measures, followed by a repeat sign and another 14-measure rest, and then a final 14-measure rest. Above the first four 14-measure rests are chords Gb5 and Gb, with a 'P.M.' instruction and a dashed line. Above the next four 14-measure rests are chords B5 and B, with a 'P.M.' instruction and a dashed line. Above the final two 14-measure rests are chords B5 and B. The score is marked with '3' below the first staff and '14' below the second staff.

w/Rhy. Fig. 7 (4 times)

⑥ open

E

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The second system is a guitar accompaniment, featuring a single line of music with a key signature of one sharp and a 3/4 time signature. The guitar part is written in a simple, folk-like style, featuring a series of eighth and quarter notes. The guitar part is written in a simple, folk-like style, featuring a series of eighth and quarter notes.

w/Rhy. Fig. 6 (4 times)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef with a key signature of two sharps (F# and C#). The melody features several triplets and is marked with 'P' for piano. The second system contains the bass line in bass clef, which includes fingerings and a 'Full' marking. Above the bass line, there are additional markings: 'B5' and 'B' with a circled '5' and '2fr.' above them, and 'Full' with a dashed line indicating a full note. The score is for a single melodic line with a corresponding bass line.

D.S. al Coda

*Sustain D (③ 7 fr.) 1
bar into D.S.

Coda

Am I e - vil? _____ Yes, I fuck - in' am. _____

Am I e - vil? _____ I am man, _____

yeah! _____
(sing 1st time only)

Gtrs. I & II

P.M. P.M. H P

9 7 7 7 5 5 0 5 5 0 5 7 5 7 5 7

9 7 7 7 5 5 0 5 5 0 5 7 5 7 5 7

9 7 7 7 5 5 0 5 5 0 5 7 5 7 5 7

Slower ♩ = 160
w/Rhy. Fig. 1
N.C.(E5) G5 A5 B♭5 A5

Play 6 times

N.C. *pick scrapes

G5 E5

*Gtr. II only (Gtr. I tacet)

Play 3 times

Additional Lyrics

2. I'll make my residence, I'll watch your fire.
You can come with me, sweet desire.
My face is long forgot, my face not my own.
Sweet and timely whore, take me home. (To Chorus II)
3. My soul is longing for, await my heir,
Sent to avenge my mother, sleep myself.
My face is long forgot, my face not my own.
Sweet and timely whore, take me home. (To Chorus II)